

in France immediately after the Armistice, occupies the wing of the palace of Fontainebleau, and students are given free access to the palace collections and grounds. Administration of the school is in the hands of a French committee and the enrollment of students is under the direction of a committee of prominent Americans, among them Mr. Whitney Warren, Mr. Ernest Fenollosa, Mr. Edwin H. Blackfield, Mr. Kenneth M. Murchison, Mr. J. Monroe Hewlett, Mr. James Earle Fraser, Mr. Benjamin Walter Morris, Mr. Howard Chandler Christy, Mr. Thomas Hastings, Mr. John Reed Howells, Mr. Harrison A. MacNeil, Mr. James Gamble Rogers, Mr. Harvey Wiley Corbett, Mr. W. Howard Hart and Mr. Roswell H. French.

Professor Clark's announcement, made at the New York office of the Fontainebleau School at 110 East 10th Street, states that for the coming season in the art branches of the fine arts, namely, architecture, painting, mural decoration and fresco sculpture, decorative arts and interior decoration, and etching, the faculty will remain substantially the same. The department of architecture has four professors, M. Goussier, well-known architect and sculptor; M. Bay, official government architect for France's buildings of historic interest; J. F. Lecoq, former professor of architecture in the Carnegie Institute of Technology; and J. Lalmand, *Prof de Rome* student, and teacher of architecture at Princeton University during the winter.

The school of painting is under the tutelage of three well-known French artists: Deshayes, the non-chagrinist Andre Strong, winner of many French prizes, and Gerbon Delaude, "the painter of landscapes," who is said to have bridged the gulf between Cezanne's naturalism and the experimentalism of the Impressionists.

The class in fresco painting, of which the Fontainebleau School is particularly proud since it is one of the two or three in existence, is under the direction of La Martignole St. Robert, pupil and assistant of Professor Paul Baudouin, who with Pierre de Chassagnon received the neglected art of true fresco in France. This class practices the technique of the painters of the Renaissance and before whom much were executed directly on the wet plaster. During the past two terms, students of the fresco class decorated parts of the Hospital of Fontainebleau, in rooms

for which the hospital established an annual prize for fresco students.

Louis Laporte, winner of the Prix de Rome and member of the jury of the Grand Salon, is in charge of the department of sculpture. He is assisted by Denis Gelin.

The class in etching is taught by Achille Ogier, considered foremost of the French original engravers now living. He was awarded the Grand Prix Diplome, at the Paris Exhibition of Decorative Arts in 1903. Among his best known illustrations are Paul Baudouin's "De Proboscide" and "La Femme de Peintre" by Pierre Levee.

Aside from the daily excursions of the landscape classes to paint in small villages or in the forest of Fontainebleau, a series of special trips has been arranged for the coming season to visit places of historic and architectural interest in the vicinity of Fontainebleau. Among these are Vaux de Vicomte, Verailles, and a number of famous private chateaux and gardens.

The curriculum of the school is designed primarily for professional artists and advanced students, although provision is to be made for a few laypersons. Enrollment for the school of architecture is made through Whitney Warren, for painters and sculptors through Ernest Fenollosa. Miss Mary T. Robinson, member of the American Commission, acts as liaison officer between the school and American students.

yet old	A large majority of the
work	members of the art colony
not common	in Old Lyons, Connecticut,
	have always been landscape
	painters. The reason as

true today as it was in the days when Henry W. Ranger first painted there, to be followed closely by Charles Harniss, Wilfred Mottrell, William S. Robinson, Walter Griffin, Henry Hildman, Will Chubbuck and Will Henry Foster.

Lyons has continued to be the choice of many landscape painters, a condition partly due to the fact that kind of a farther tend to stick together, but still more attributable to the wide variety of subject matter which the locality offers. The long village street has greatly changed during the last twenty years, but it still offers possible material for those who like to paint colonial houses and high-ceilinged churches. Close by, the afflu-

may find the rocky patters so characteristic of New England, and a little farther off in great stretches of deep woods.

Coart was more taken to task for painting into one of his pictures a pond of water which was not to be found in the subject before him. To this criticism Coart replied severely: "Those views are going to stand in that position for many hundreds of years, and I intend to have a little water for them to drink." There are few painters who do not share with Coart his desire to relieve the aridity of their landscapes with a pond or stream. The reflecting surface of the water brings the color of the sky down into the foreground and helps to establish a color balance in the composition. There is plenty of water to be found in the town of Lyme. Meandering through the town, the Lamoine River takes a course close to the main street. About a mile away is the Connecticut River, winding among large rolling hills which become almost mountains at the north end of the town, where in the heavily wooded Hamburg a large group of artists have settled in more recent years.

In the community Wilson Irvine, Edward Vallet, Will Taylor, George Brewster, Ivan Orsky, Guy Wiggin, and Robert Yarnish have built studios and remodeled old dwellings in a sufficiently comfortable manner so that many of them spend the entire year in the country.

To the south of Old Lyme is broad stretches of salt marsh through which the river dis and flows in many tortuous channels, and still farther to the south, though still lying within the town limits, are the sandy beaches which mark the edge of Long Island Sound. Perhaps not a little of the popularity of Lyme has been due to the ease with which the heat of summer can be forgotten in a dip in the salt water.

In one respect the art colony at Lyme differs notably from such places as Gloucester and Provincetown, where the numerous chances bring owners of art studios, many of whom are the most beginners. The advanced student with sufficient experience to work out his own problems with perhaps some occasional help has always been well received in Lyme, but the type in art has never been warmly welcomed.

If you take one of the artists aside and ask him to tell you candidly why this is so, his

answer will be something in this vein:

"We aim to make this a professional colony where painters come to practice their art, not a place where beginners come to learn the rudiments of the game. As landscape painters we want to be able to wander over the whole countryside, and to do this it is necessary to obtain the good will of the farmers and other local residents. A bunch of irresponsible young students would leave the boys down in the fields, scatter dirty paint bags and other litter in the pastures, and in no time at all the country would be up in arms against us. (All the best painting territory would be posted against anyone trying to enter it with a paint box.)"

This attitude is the viewpoint of a majority of the artists and is so well understood that any member of the group who has pupils is almost apologetic about it and exercises very careful supervision over his flock. During a good many years there have been no classes whatever in Lyme, and persons seeking private instruction have sometimes found it hard to find anyone who would give private lessons. "The big summer art school has no place in the Lyme program, and when classes are requested then they are generally limited as to number and make their appeal to serious students of genuine talent.

The artistic activity of the whole community seems to a large extent to be centered in the Boston Post Road where a sharp turn, and for a quarter of a mile traverses the main street. Here stands the art gallery owned by the Lyme Art Association, and close by it the handsome Colonial house where Miss Florence Griswold has made a home for the artists. The house is decorated with dozens of paintings executed on mantels, and doors and wall panels by the artists who have stayed there, and it is doubtful if there is a single artist among the permanent residents of Old Lyme who has not at some time been under her hospitable roof. It still remains a common meeting place for the artists. "Miss Florence," as she is affectionately called by all who know her, has been the dominating factor in the growth of the art colony. Without her it never would have come into existence at all.

The Lyme Art Association holds two regular exhibitions during the summer in the commodious art gallery which was designed



Charles Kennedy and Co.
BOSTON

(FROM ANOTHER VIEWING)

LEVERIGHT

by the well-known architect, Charles Platt. It is said that Mr. Platt has never seen this gallery since it was built. If so, this is a great pity, because he may not realize what a powerful ally chance may become in the creation of a masterpiece. Perhaps he is making the mistake of thinking that the Free Gallery in Washington is a better gallery because he had more money to spend on it. As a little matter of taste factors it may be worth accounting then, as originally designed by Mr. Platt, the skylight of the Lever gallery was about twice as high as the existing gallery skylight. The members of the Association were so fixated that it was impossible to build it so high. It was necessary to go to Mr. Platt and ask him to cut the height in half. Reluctantly he did so, and what was the final result? Just about the most perfectly lit gallery that has ever been built. Nothing extraordinary about it—no marble columns or bronze lions, but that exact relation between height and floor area which, coupled with just the right curve to the curve in the ceiling gives a perfect lighting. It has now been built a number of years, and with each passing year an increasingly large number of persons come to realize that it touched high-water mark in gallery construction and that its proportions might well serve as a model for other builders to measure.

About the latter part of June the Lyons Art Association will hold the first exhibition of the summer. This show is restricted to drawings, water colors, pastels and drawings, in various mediums. The big event of the season is the annual exhibition, which usually begins the last of July and lasts through the month of August. Both of these exhibitions are open to all persons passing on the town of Lyons at the time they are held. The works submitted must, however, pass a jury, and demonstrate their right to a place in the gallery walls.

Among the permanent residents of Lyons who have built houses for themselves there and who are commonly represented in one or both of the exhibitions may be mentioned Charles Ebert, George Barr, Edward F. Hook, Gregory Smith, Platt Woodward, Percival Keweenaw, Lucien Adams, and E. V. De Mond.

B. C.

During the past fifteen years there has been the most complete redeveloped at Monterey, in an extensive the Berkeley Hills of northern Massachusetts, a summer community building special appeal for those seeking to combine a profitable period of rest study with a restful and happy vacation.